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## Phenomenon of Intertextuality in Translation Studies

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*The study concerns the phenomenon of intertextuality in modern linguistics and translation and interpretation studies. The main criteria for translation of the universal intertextual elements – intertextual elements from the Bible in the process of translation of the fictional texts from English into Russian are considered.*

*Keywords: intertextuality, intertextual element, fictional texts, translation and interpretation studies, functions of intertextual elements, intertextual elements from the Bible, criteria for the equivalent translation of the intertextual element.*

### Introduction

A lot of scientific works of the postmodernism period are devoted to the research of the intertextuality. G.V. Denisova [7, 9], N.V. Petrova [29], N.A. Kuzmina [20, 21], N.A. Fateeva [11] and others point out that theory of the intertextuality came from the three sources – polyphony literary studies by M.M. Bakhtin, parody studies by Y.N. Tynyanov, historical poetics studies by A.N. Veselovsky. F. de Saussure, H. Bloom, G. Genette, A.A. Potebnia, V.B. Schlovskiy, U.M. Lotman, J. Kristeva, I.P. Smirnov, I.V. Arnold, U.N. Karaulov, B.L. Gasparov, R. Barthes are also among the early researches of the phenomenon of intertextuality. U.N. Karaulov, V.A. Lukin, N.A. Kuzmina, G.V. Denisova, I.S. Alekseeva, N.A. Fateeva, T.E. Litvinenko, N.V. Petrova, M.V. Verbitskaya, A.A. Guseva, O.V. Kuznetsova and others study

this phenomenon in contemporary linguistics. Intertextuality as a phenomenon of literary text is closely connected with translation of the fictional text. In this research we will deal with translation of the intertextual elements from the Bible – the most widely used intertextual elements in fictional text.

### Point of view

N.A. Kuzmina [20] notes, that *intertextuality* is ontological quality of any text, and, first of all – fictional. It is intertextuality that determines adoption of the fictional text into the process of the literary evolution. It means that fictional writing becomes a text only when its intertextuality is being actualized. However, actualization of the text is impossible without human contribution (either a author or a reader), as a result, N.A. Kuzmina

hypothesizes that intertextuality is the criteria of the aesthetic value of a text, and if a piece of writing doesn't have this quality, it has no chances to be excepted into the world literature. Consequently, *intertextuality is the quality of the literary text* and represents the ability of a text to accumulate information not only directly from the personal experience, but also indirectly from other texts.

There is a tendency to connect the phenomenon of intertextuality and translation studies. I. Even-Zohar [10], P.H. Torop [36], N.A. Kuzmina [22], G.V. Denisova [9] connect "translation" and "intertextuality". G.V. Denisova [9], in particular, states that "now translation is being understood not only as the interlinguistic phenomenon, but as the intertextual phenomenon" [9: 207]. I. Even-Zohar mentions the change of the emphasis, that has happened in the theory of translation and interpretation studies from the dichotomy "original text/ translated text" to "translation/ recipient culture", and to the study of the role, which the translated text enacts by introducing of the formal and topical innovations into the recipient culture. Thus, taking into account the hypothesis of the connection of texts, it should be noted that majority of the literary texts, which had become precedent<sup>1</sup> are translations from the different languages ("Iliad" and "The Odyssey" by Homer, Bible etc.), and later, these very translations become prototexts<sup>2</sup> and influence the other texts of this language (metatexts<sup>3</sup>).

One of the current trends of the modern researches is the problem of translation of the intertextual elements, that are – elements of prototext (or precedent text) which are used in the fictional text. P.H. Torop [36], G.V. Denisova [7, 8, 9], N.A. Kuzmina [22], I.S. Alekseeva [1], M.V. Verbitskaya and A.A. Guseva [38] describe the peculiarities of translation of the intertextual elements.

When translating an intertextual element there is a tendency to focus on the peculiarities of the original text. However, currently, researches' attention is focused on the social and culturological function of translation [9]. In G. Toury's work [37] translation is considered as the intertextual phenomenon, which peculiarity occurs in the fact, that certain phrases and sentences are evaluated not from the point of view of the equivalence, but from the point of view of the intertextual connections towards the language/ cultural system. Shifting of the emphasis from the "original text/ translated text" to the recipient culture is also mentioned in I. Even-Zohar's study [10].

As the majority of the fictional texts are the cultural capital which have specific national peculiarities and became accessible to the readers from other countries by translation, it is necessary to study characteristics of the translation of the intertextual elements in fiction.

The most commonly used intertextual elements in fiction are those from the Bible. There are several types of the intertextual elements from the Bible in fiction: words, quotations, idioms (or phraseological units) and interjections which are identified on the basis of the etymological and lexicographical criteria. As elements of one text (in this study – the Bible), transferred to other texts (in this study – fiction), and are used in texts as direct or indirect allusions to the biblical stories and represent "quotations, which are kept in the memory of a speaker and which consciously or unconsciously introduced as "fragments" of the other text" [7: 114], these elements from the Bible are considered to be intertextual elements.

Being part of the worlds semiosphere intertextual elements from the Bible are considered to be the universal intertextual elements. Depending on a type of the intertextual elements from the Bible, the basic ways of their signification are the following: 1) referential,

2) expressive-nominative, 3) quotational. In the fictional text the intertextual elements from the Bible may be identified by the textual markers (inverted commas, italics, etc.), or used without any textual markers. Intertextual elements from the Bible may be used in any part of the fictional text (title of a novel, head of a chapter, in the epigraph, etc.). Some types of the intertextual elements from the Bible (idioms, words, modified quotations, interjections), in individuals' mind lost the connection with the Bible, thus, as intertextual elements, becoming clichéd.

Inclusion of the existent texts into the new forms and its cultural and literal transformation on the different levels, makes it possible to consider the intertextual elements from the Bible as important components of the intertextuality, which lies in correlation of definite textual elements with the precedent fact. On the one hand, intertextuality is connected by the ways of signification and marking with the structural level, and on the other hand – with creation of the direct associations on the textual and discourse levels.

Text with the intertextual elements from the Bible is always stylistically marked, as due to the frequent use, the intertextual elements «lose their direct connection with the source, thus becoming hackneyed phrases» [9: 222]. Thus, the intertextual elements from the Bible correspond with the criteria on perceptive and productive marking, in particular:

- 1) are optional in use;
- 2) used only among “neutral” phrases;
- 3) give additional meaning to the phrase (have intensive informational effect);
- 4) should be adequately perceived by an addressee.

During the process of translation of the fictional text one of the translation units will be the intertextual elements. While translating the intertextual elements from the Bible a translator

should consider proposed by N.K. Garbovsky [12] onomoseological (from the sign to the meaning) approach to the definition of the translation unit. According to this approach, the translation unit is identified as the unit of meaning. “The process of translation – is not the process of transformation of the signs of one language to the signs of another language, but the process of conservation and partial, but unavoidable transformation of the system of meanings of the signs of the language of the original text during the process of their transformation to the signs of the language of translation” [12: 257]. At that, according to N.K. Garbovsky the category of meaning is the most important one. A translator manipulates meanings, and the translation unit in this case, considered as a certain piece of information – a unit of meaning. In such a case, it is not important where this meaning is contained – in a morpheme, a word or a phrase.

The intertextual element from the Bible can also be the translation unit. According to this, during the process of translation of the intertextual element from the Bible a translator should consider onomoseological approach, as the most important factor is to keep the meaning of the intertextual element in the translated text.

In the process of translation of the intertextual element from the Bible from one language into another a translator should: 1) identify the intertextual element from the Bible in the fictional text, 2) relate it to the certain type (word, idiom, interjection, quotation). These conditions are considered necessary to keep the meaning of the intertextual element from the Bible, as intertextual element from the Bible **as translation unit requires translator's special attention. If intertextual element from the Bible is not identified in the original text and not related to the certain type, it may lead to the mistake in the choice of the translation**

**unit, what will cause the disturbance of the equivalency of the translated text.**

It appears that a translator may face difficulties in the process of the translation of the words, idioms, modified quotations and interjections from the Bible. These types of the intertextual element from the Bible may lose connection with their source – the Bible (e.g. proper names, that became common names; idioms and modified quotations from the Holy Scripture and interjections which are not associated by the native speakers with the Bible). Besides, the intertextual elements from the Bible **are special translation units, as they are “stylistically marked speech patterns, that are kept in collective mind of the native speakers as “ready to use” elements, and, for this reason, they are** the most “favorable” signs to express the definite meaning, which has expressive and impressional connotation” [24: 588].

Translation of the intertextual element from the Bible depends on its type. Thus, interjections as translation units are clichés, as in a speaker’s mind they are not associated with the Holy Scripture, thus becoming hackneyed phrases. Interjections as translation units do not have connection between the significate (Oh, Christ) and the denotate (Иисус Христос), and a translator while choosing the correct variation of the translation of the intertextual element of this type will choose the cliché used in the language of translation. Unlike interjections, the intertextual elements of the other types always have connection with the denotate, and the choice of the equivalent will always be determined by the Holy Scripture. It is noted [18], that in the process of translation the majority of idioms and words from the Bible are translated by the equivalents from the language of translation. To keep the meaning of the intertextual elements from the Bible is considered the necessary condition of their translation.

Another important factor in the intertextual element’s translation is to keep its function in the translated text. During analysis of the functioning of the intertextual elements from the Bible in fictional text the following functions were detected:

1. *Stylistic function.* Different types of the intertextual elements from the Bible in the fictional text perform the stylistic function. Thus, words, idioms and modified quotations from the Bible are used in fictional text as *allusions*:

*The thunder crashed outside. It was like being in the little ark in the Flood (D.H. Lawrence, «Lady Chatterley’s Lover»);*

*Italy, as yet imperfectly seen and felt, stretched before her as a land of promise, a land in which a love of the beautiful might be comforted by endless knowledge (H. James, «The Portrait of a Lady»);*

*“Your desire shall be to your mate” (T. Dreiser, «An American Tragedy»).*

Direct quotations (complete and abridged) from the text of the Holy Scripture, used in the archaic forms are *tools of creation of the high style*:

*“Against Thee, Thee only I have sinned, and done this evil in Thy sight, that Thou mightiest be justified when Thou speakest and be clear when Thou judgest” (T. Dreiser, «An American Tragedy»);*

*Thy damnation slumbereth not (T. Hardy, «Tess of the D’Urbervilles»).*

The main function of the Biblical interjections is expression of feelings and emotions:

*“Dear Jesus, I hope it’s awright,” she said (J. Stainbeck, «The Grapes of Wrath»);*

*“Oh Moses!” Edmond Ludlow exclaimed. “I hope she isn’t going to develop any more!” (H. James, «The Portrait of a Lady»).*

The intertextual elements from the Bible in the structure of fictional text are often used as emotional-rhetorical structures, and make the

text more vivid, expressive and emotional. Use of different types of the intertextual elements from the Bible in direct and in conversational informal speech is emotionally highlighted, as it is not only describes the event, but reproduces the feelings and emotions of the characters. Use of the intertextual elements from the Bible is aimed at emotional impact. Emotionality of fictional text is frequently created by the use of the intertextual elements from the Bible. As any other intertextual elements, the intertextual elements from the Bible are optional in use, but their absence makes a text less expressive. Consequently, as elements of the emotionally rhetoric structure which possess certain expressiveness, the intertextual elements from the Bible actualize the main function of fictional text – the aesthetic function.

2. *Compositional function*. Being the element of any level of the structure of fictional text, the intertextual elements from the Bible take part in organization of the contexture of fiction. In fiction, the intertextual elements from the Bible can be used:

– as the titles (e.g. “*Aaron’s Rod*” by D.G. Lawrence, “*Leviathan*” by T. Hobbs, “*The Grapes of Wrath*”, “*East of Eden*”, “*The Pastures of Heaven*” by J. Stainbeck, «*Paradise Lost*» by J. Milton; title of the story by O’Henry «*Mammon and the Archer*»);

– as heads of chapters (the heads of chapters in G. Eliot’s novel “*Mill on the Floss*” – “*The Valley of Humiliation*”, “*The Great Temptation*”);

– as epigraphs to fictional texts, where direct quotations from the Bible (complete and abridged) are used;

– in fictional text the intertextual element from the Bible of any type can be used.

3. *Pragmatic function* of the intertextual elements from the Bible is becoming actual by:

1) The subject of speech – through the vision of an author of fictional text by the pragmatic

meaning of the intertextual element from the Bible. As the intertextual elements from the Bible are used by an author intentionally (as intertextual elements they are optional in use and can be replaced by another (with the same meaning) phrase), it is possible to say that use of the intertextual elements from Bible “contributes to the total illocutionary force of a speech act, as a part of this act” [16: 35]. The intertextual elements from the Bible give additional (indirect) meaning to a phrase, showing by this, the attitude of an author to the hero of a book. This very tendency determines the intentionality in use of the intertextual elements from the Bible and reveals that they are aimed to subjectivity nature.

2) The addressee of speech – a reader of fictional text, by the influence of a phrase with the intertextual element from the Bible on an addressee (perlocutionary effect, according to J. Austin [3]): raise in an addressee’s cultural awareness, changes in the emotional state, judgments and views of an addressee, the aesthetic effect.

By performing stylistic, compositional and pragmatic function in the fictional text the intertextual elements from the Bible are characterized by the implied sense, may be ambiguously understood by a reader and oriented to show unrealistic facts and events. The intertextual elements from the Bible in fictional text are functioning as units that help to convey information of a text, revealing its literal meaning. Therefore, the intertextual elements from the Bible are elements of the external level of fictional text, as allowing to perform stylistic and compositional order of a text, they convey information of the implied sense of a text, thus actualizing the main function of fictional text – aesthetic. Consequently, retaining of the intertextual element in the translated text and its equivalent translation make the containment of the same function of the intertextual element in

the translated text possible. Besides, taking into account the fact, that intertextual elements from the Bible are universal intertextual elements, as they are elements of a precedent text that is used in many European cultures, but have differences functioning in English and Russian, formation of the plot line in the language of translation will depend on their equivalent translation.

Discussing possibilities and methods of translation of the intertextual elements into another language/culture, it is necessary to assume that culture itself is intertextual, and translation (in the broad definition of this term) is a constant sign of connection between different texts within one culture and in intercultural communication.

Translation of the intertextual element from the Bible, as translation of any other intertextual element, is “a very difficult task, as it requires from a translator to study the “nuclear” and energetically strong texts of the different language levels of the culture of the original text and text of translation – intercultural and atemporal; texts, that are common in several cultures and culture-specific texts” [22: 106].

In the process of translation of intertextual elements, according to the study by I.S. Alekseeva [1], the following results are possible:

- 1) full or partial loss of intertextuality;
- 2) replacement of an intertextual element of the original text to the intertextual elements, with the same connotations in the translated text.

However, as the intertextual elements from the Bible are universal intertextual elements, present both in English and Russian cultures and may perform the same function in the original and translated texts, they can be equivalently translated by the intertextual element.

Besides, one shouldn't forget that quite often the original text and translated text are separated by the several centuries. To N.A. Kuzmina's opinion [21], enrichment of the translated text by the implicit energy should happened in the

frames of the culture of the translated text and another time period (more or less distant from the time of the original text creation), as it is where the recipient of the energy – a reader of a text exists. Taking into account these circumstances, the strategy of a translator in the process of translation of the intertextual elements, comes to the reproduction of prototexts, common to both cultures, create imaginary prototexts, and for the strain to be remained between prototexts and translated texts, which is typical for the correlation of of real prototexts and original texts.

### Conclusion

According to this, in the view of the theory of intertextuality, the translated text – is a text, which, on the one hand corresponds with the aesthetic criteria of evaluation of literature in the language of a translated text (i.e. evaluated according to the same axiological scale as original fictional texts), on the other hand – includes signs, codes of the “mother” culture that create the strain of home/foreign in a translated text.

The strategies of translation of the intertextual elements from the Bible can not be purely fixed of “recorded”, but identified in each given situation, depending on translation case, which lies in a pragmatic target of translation, type of the original text and characteristics of a possible addressee of translation. Based on this assumption, a translator – is, first of all, a researcher, and translator's work is based on a pure scientific method. This, according to G.V. Denisova [9], is the only demand to translation activity, for a translated text in the result of it's contact with another semiotic systems produced the “third” intertextual space, conceptually different and unpredictable, and become, in the frames of another language's culture, a producer of new meanings.

When choosing a method of translation of the intertextual element from the Bible, the

difficulty for a translator lies in identification of the intertextual element from the Bible in fictional text and relating it to the certain type. Following this procedure is considered to be the necessary condition to retain the intertextual element from the Bible in a translated text.

<sup>1</sup> Precedent text – is “any significant phenomenon of the national culture, which is known to the most part of it’s representatives, and references and citation to which happen quite often in the speech of representatives of a culture. References and citations are understandable to an addressee and are easily deciphered by him/her” [Денисова, 2003, с. 219].

<sup>2</sup> Prototexts – basic text, basis for the creation of the other texts, primary text.

<sup>3</sup> Metatext – secondary/derivative text.

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## **Явление интертекстуальности в переводе**

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*Статья посвящена явлению интертекстуальности в современной лингвистике и переводе. В исследовании рассматриваются основные условия эквивалентного перевода универсальных интертекстуальных элементов – библеизмов при переводе художественного текста с английского языка на русский.*

*Ключевые слова: интертекстуальность, интертекстуальный элемент, художественный текст, перевод, функции интертекстуальных элементов, библеизмы, условия эквивалентного перевода интертекстуального элемента.*

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